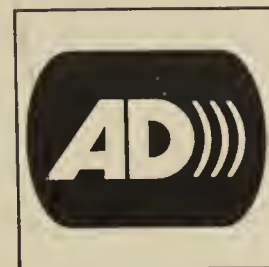


HU1769
.A32

AUDIO DESCRIPTION ASSOCIATES

... the visual made aural ...

Promoting Arts Access
for People who are Blind or Have Low Vision



“sleeping toddler, snuggled bottom first in the bell
of an antique tuba; straw hat, bunched stockings,
scuffed shoes”

Joel Snyder — Teddy Primack

8401 Barron Street Takoma Park, Maryland 20912 USA
202 682-5591 or 301 431-3008 Fax - 301 431-3533

HU1769
.A32



What is Audio Description?

Audio Description provides narration of the visual elements--action, costumes, settings, and the like--of *theater, television/film, museum exhibitions, and other events*. The technique allows low-vision and blind patrons the opportunity to experience theater and media events more completely--*the visual is made aural*. In the same way, Audio Description is an effective accessibility technique for recorded museum tours and in the training of museum docents. *All people* can appreciate the added detail and vivid highlights made possible through the effective use of Audio Description.

“The describer’s words enhance — they paint a vivid picture that I can see with my mind’s eye ...”

“Audio Description has given me the rich world of the arts — for the first time in my life!”

“It allows me to share events with my family, without being a bother. I can see what they see!”

THEATER

VIDEO / FILM

OPERA

DANCE

MUSEUMS

SPECIAL EVENTS

SPORTS

PARADES

TOURS

JOEL SNYDER

8401 Barron Street Takoma Park, MD 20912 301 431-3008 (Day- 202 682-5591)

Fax- 301 431-3533 — e-mail. jsnyder@artswire.org

Audio Description Home Page. <http://www.artswire.org/ad/home.html>

*Excerpts from a presentation at the April 1999
founding conference of the British-based
Audio Description Association —*

*Royal Shakespeare Company
The Swan Theater, Stratford-upon-Avon*

A Audio

D Describers

A Association

My name is Joel Snyder and for the benefit of the all VIPs here [Visually Impaired Persons], I want you to know that I am six feet, five inches tall, have a full head of thick, curly hair and look exactly like Ewan McGregor.

[At this point, Bill, who is sitting next to the standing Joel, stands. Bill towers above the balding, 5'8" Joel; Bill is well over six feet tall and has a head of wavy silver hair. — Laughter]

Alright, maybe more like Sebastian Cabot.

Anyway. thank you all for having me here. Audio Description (AD) — as it was developed in the United States and from what I've been hearing from you today — is a kind of literary art form, to a great extent. It's a type of poetry. Using words that are succinct, vivid, and imaginative to convey the visual image that is not accessible to the people we serve. In three words — "Less Is More." This is a tenet of many Audio Describers in the United States. Therefore I will try to practice what I preach in my presentation now.

I have been doing this for almost twenty years. I was one of the first group of six or seven working with Cody and Margaret Pfanstiehl at The Washington Ear (a radio reading service in Washington, DC) to develop a formal, ongoing Audio Description service.

Audio Description is, of course, as old as prehistoric times: "Look! There's a mastodon coming from the left, Frank. Let's get out of here!" That's Audio Description. Audio Description is as old as that. A little more recently, AD was the subject of a Masters' Thesis in San Francisco, California in the 1970's by the late Gregory Frazier. Mr. Frazier was the first to develop the concepts behind the act and the art of AD. Earlier still, however, in 1964, Chet Avery, a blind Department of Education employee, heard of a program there for the captioning of films for people who are deaf. He suggested that descriptions be provided on films for people who are blind and he subsequently encouraged blind consumer organizations to apply for support of AD on film. The organizations, however, were more focused on employment for people who are blind.

In 1980, Wayne White, the House Manager at Arena Stage in Washington, DC, assembled a group of people (including Mr. Avery and the Pfanstiehl's) to advise the theater on accessibility issues. Mr. Avery spoke with Wayne White about description possibilities, they both discussed it with the Pfanstiehl's, and from there the Washington Ear's AD program was developed.

Over the past ten years, I have considered it quite a privilege to train describers and do AD workshops in sixteen states in the United States and in six countries around the world. Most recently in Eastern Europe, in Prague and St. Petersburg. I mention that because I want to share with you a strong impression from five days of training I conducted in Sofia, Bulgaria. The sessions were conducted in English, but by the end of the five days, I could listen to people describing in Bulgarian and sense whether or not they were on the mark. They taught me that audio description, access to the arts, is about Democracy. Here I am, coming from the United States, a prosperous, democratic nation, and yet accessibility generally is not viewed as a right, as a reflection of the principles upon which our nation was founded. People in Sofia, Bulgaria, in St. Petersburg, and in Moscow are wrestling with economic problems attendant to any new democracy, yet to them democracy means "access to everyone." I learned that from my friends there and I share that wonderfully inclusive notion with you here.

In the United States, a 1995 gathering of audio describers from around the country and two individuals from Canada resulted in the founding of Audio Description International. I look forward to the establishment of your own association and particularly your discussions on the issues of "Standards" and "Certification," a "hot" topic at our Washington meeting and it remains a somewhat controversial one still, i.e., "Who's going to decide who is an effective trainer or who is an effective describer, etc." There are those in the United States who would say that *any* audio description is better than *no* Description. There are others, like myself, who have to believe that *bad* description is worse than no description. And there are issues of payment for describers versus volunteer work and issues of scripted description or description from notes and delivered extemporaneously.

But as to the art of audio description itself, I am pleased to share with you an article I wrote for the National Endowment for the Arts' web-site [<http://www.arts.endow.gov/partner/Accessibility/Joel.html>] and on my Audio Description Home-page [<http://www.artswire.org/ad/home.html>]. I have extended it gradually to a book-length manuscript that I hope to have available next year. In the piece I emphasize four elements of AD which are the foundation of my AD training sessions:

1) OBSERVATION — We must learn how to see the world anew. In his book, "Seen/Unseen: A Guide to Active Seeing," the photographer, John Schaefer, coins the phrase "visual literacy" — that's what we need to develop. He refers to the need to "increase your level of awareness and become an active "see-er." We have to truly notice all the visual elements that make up an event, just as Emily does in Thornton Wilder's "Our

Town,” looking back from the grave: She sees for the first time: “I didn't realize. So all that was going on and we never noticed. Clocks ticking, Mama's sunflowers, food, coffee, new-ironed dresses, hot baths. Do any human beings ever realize life while they live it? Every, every minute?” The Stage Manager answers: “No. The Saints and Poets maybe, they do, some.”

And I say that effective Audio Describers can because they must.

2) **EDIT** — The most effective describers will edit or cull from what they see what is most valid, what is most important, what is most critical to an understanding and appreciation of an event. Often, we have only a few precious seconds to convey those images.

3) **LANGUAGE** — We transfer it all to words — objective, vivid, imaginative drawn words, phrases, and metaphors. For instance, how many different ways can you say “walk”?

4) **VOCAL SKILLS** — Finally, in addition to building a verbal capability, the describer develops the vocal instrument through work with speech and oral interpretation fundamentals.

I know that the focus here is principally on AD for theater and film or video. In the United States, AD is beginning to be found more frequently in museums. For instance, I wrote audio described tours for the Smithsonian Institution National Museum of Natural History's “Exploring Marine Ecosystems” exhibit and the Chicago Botanic Garden's Buehler Enabling Garden. They guide patrons who are blind through the exhibits, all the way from where you pick up the audio equipment to its return. Similarly, I am currently recording the audio description that I wrote for the Smithsonian's Air & Space Museum Einstein Planetarium. I believe it will be the first Planetarium show ever made accessible to people who are blind.

And the training of museum docents in AD techniques results in better use of language, more expressive, more vivid, more imaginative museum tours, greatly appreciated by *all* visitors.

In conclusion, I will note a few other differences between our respective audio description efforts. In the States, AD is somewhat more prevalent on video and, most recently, in movie theaters for first-run movie screenings through efforts by WGBH and General Cinemas and a separate project called “TheaterVision,” a program sponsored Retinitis Pigmentosa, International based in Los Angeles, California. There's still much to be done: the percentage of all video and film that incorporates description is still minuscule. Boston's WGBH, the leading describer of home videos and broadcast television has approximately three hundred described videos; Oklahoma's Narrative Television Network also produces described videos and description for certain cable programs.

We also have audio description available on broadcast television through the use of the

"SAP" (Secondary Audio Program) channel on stereo televisions. The WGBH Descriptive Video Service initiative produces descriptions for various Public Broadcasting Service programs. But the Digital Age is fast upon us and England may have an edge on us in mandating the use of this new technology to provide greater accessibility to people who are blind. Once digital television is in place, it will be far easier to transmit a secondary signal like that employed for audio description. I look forward to that.

Back in the "live" arena, I would guess that about twenty States in the U.S. have AD in live theater, in museums (audio tours or trained docents), and even, to a limited extent, at sports events, parades, circuses, and rodeos!

I envy you all in one area — it is so important that you have the enthusiastic support of people like Marcus Weisen and the Royal National Institute for The Blind. In the States, we need to be far more active in developing that sort of involvement with AD efforts of all kinds.

My final point. We have an immense and varied culture in the United States. That's certainly true here in England and in all countries around the world. There is no reason why a person with a visual disability must also be culturally disadvantaged. All people need to be full participants in their nation's cultural life. It must be remembered that the "able bodied" among us are only temporarily so — there is only a thin line between ability and disability. With a focus on people's *abilities*, we will come much closer to greater inclusion and total access. I congratulate you and encourage you on your marvelous efforts with Audio Description.

NEW AUDIO DESCRIBED TOUR

Opening in late July 1997 at the Smithsonian's National Museum of Natural History, an audio described tour of the permanent marine exhibit--**Exploring Marine Ecosystems**. This exhibit explores two marine ecosystems, a tropical coral reef and a temperate rocky shore--how you affect them and how they affect you. The National Museum of Natural History is one of the first natural history museums in the nation to offer this accessibility technique. It is the first time a Smithsonian museum has offered this type of audio tour. The audio described tour has been developed to offer greater visual description, enhanced directions, and access to the exhibit text for a low vision and blind audience. The tour will be available on a daily walk-in basis. It will be available free of charge to low vision and blind visitors. The tour will also be available to the general public for a nominal fee.

Ten units with the audio described tour and an accessible interface will be available at the iGo Interactive Audio Tour booth in the Museum's main rotunda on the first floor. For information and group tour reservations call 1-800-iGo-Tour.

The Museum welcomes visitor's comments on this new program. They can be forwarded to Jill Johnson, NMNH, MRC 101, 10th & Constitution Ave., NW, Washington, DC 20560. E-mail address: Johnson.Jill@NMNH.SI.EDU.

The Museum is open on a daily basis (except Christmas Day) from 9:00 am to 5:30 pm. The closest Metro access stops are at Federal Triangle and Smithsonian, on the orange and blue lines. The Museum is located at 10th & Constitution Ave., NW.

OVER ...

On Exhibit

involves concise, objective language, rich in verbal imagery, designed to convey visual images with words and sound.

MUSEUMS • ART SPACES • GALLERIES

Audio Leads the Way

By Hank Burchard

LOOK DONT TOUCH seems a reasonable rule for museums and galleries—unless you can't see. To make its exhibits more accessible to the visually impaired, the National Museum of Natural History has launched a new audio tour that takes visitors literally step-by-step through its showcase marine ecology exhibit.

The detailed and user-controlled narration, developed and tested over a period of six months, will soon be expanded to the museum's three most popular halls and may become a model for the entire Smithsonian Institution. It's designed to fulfill the spirit as well as the letter of the Americans with Disabilities Act, which mainly mandates such things as brailled elevator buttons and wheelchair ramps.

"But if you can't see what we're trying to show, that's a barrier too," says project director Jill Johnson, who also oversaw development of the exhibit, which centers around living recreations of a rocky Maine shore and a tropical coral reef. "There are more than 17 million Americans with uncorrectable visual impairment, of whom only about 400,000 are totally blind. Many don't visit museums because they find the experience intimidating or unsatisfying. We hope this will make us more attractive to them."

The free tour tape (also available to sighted visitors for \$4.25) is narrated by "professional voice" Joel Snyder, whose day job is with the National Endowment for the Arts. It guides a visitor's steps right from the tape-rental desk: "You are in the lofty

main rotunda by the iGo Interactive Audio Tour Booth. Walk to the far end of the booth. A marble column is adjacent to the booth. Stand so that your left side is toward the booth. From here, visitors may see a large open entrance to the Exploring Marine Ecosystems' exhibit diagonally off to their right...."

Snyder's friendly, confident voice was reassuring to this reviewer, who was wearing a pair of goggles that simulate retinitis pigmentosa, a condition in which vision is restricted to a small central area. The exhibit designers used a variety of such vision dampers to help them understand the visually impaired visitor's point of view. Combined with intermittent fogging, the goggles left me feeling disoriented and vulnerable as I was blindsided by fast-moving adults and repeatedly jostled by waves of Boy Scouts surging through the exhibit.

After a few minutes the sense of strangeness began to fade; the tape's seemingly casual pace was in fact very carefully timed by watching and consulting the testers. Plenty of time is allowed for even a quite tentative person to move from one area to another, and the tape may be stopped and/or backed up at any point. The control buttons are of different sizes and shapes, so that after a few minutes one can operate the controls by feel.

The tape invites the visually impaired to run their hands over sections of simulated reefs and rocky shores and dangling fronds of artificial kelp. To help keep visitors oriented, the exhibit is divided into eight zones, each of which seeks to make a particular point about the interdependence and fragility of ecosystems.



The Smithsonian chose its "Exploring Marine Ecosystems" exhibit for its inaugural audio tour for the visually impaired.

tems. "You are off the coast of Maine within a brownish-green forest of kelp plants—tangles of twisted seaweeds above you and to each side," says Snyder's voice. "Directly in front of you is a blue panel set in the rocks, which announces: Eat and be eaten. Below this title is a graphic illustration of a food web. A painted yellow sun at the top provides the energy...."

After reciting each main text, Snyder pauses to give the visitor a choice of either moving on or pressing a button to listen to descriptions and the text of the rest of the items in a given section. The main text runs 35 minutes, the full text an hour. This

ability to hit the highlights or do a detailed tour was one of the features that visually impaired advisers liked best, Johnson says. "Handicapped people prize independence, and this lets them set their own pace and level of involvement."

Twenty-nine totally or legally blind men and women, ages 28 through 75, helped refine the exhibit and the tour tape, whose developmental budget of \$8,000 mainly went for their lunches and cab fare. The testers' vision problems ranged from total blindness from birth through the whole lexicon of vision problems: cataracts, glaucoma, macular degeneration, retinitis pigmentosa, diabetic reti-

nopathy, retrolental fibroplasia, spinal meningitis, Leber's Disease, Marfan's Syndrome, uveitis....

The museum staff now is working up a similar tour for the remodeled Hall of Gems and Minerals, scheduled to reopen in September. Next in line are the Hall of Dinosaurs and the Hall of the American Indian. And, one hopes, the rest of the Smithsonian's museums and galleries.

EXPLORING MARINE ECOSYSTEMS — An audio tour for the visually impaired. A permanent exhibition at the National Museum of Natural History, 10th and Constitution NW. (Metro: Federal Triangle.) 202/357-2700 (TDD: 202/357-1729). Open 10 to 5:30 daily.

JOEL SNYDER

OUTLINE for Audio Description Training

- **Auditions** for individuals interested in working as audio describers should be held approximately three-four weeks prior to scheduled training. I assist the sponsoring organization in developing press materials and contacts to advertise the auditions and training sessions and to educate and encourage individuals to participate. I also provide a "Position Description" which outlines the responsibilities of audio describers.

- Auditions can be handled by a staff-based project coordinator who will:

- * interview prospective describers (have each individual fill out a form with name/address/phone numbers/occupation/and reason for interest in AD);
- * conduct a cold reading of narrative material (I provide);
- * view a three-minute videotape of an ABC News segment on AD for video;
- * view a three-minute segment of an American Playhouse production, first without AD then with AD;
- * view a separate American Playhouse segment twice--once to note the visual aspects of the scene, the second time will involve the prospective describer in an effort to provide audio description for the segment.

The cold reading and the second viewing/audio description should be recorded on audio cassette. On the basis of these auditions, the project coordinator may choose between 8 and 12 individuals to take training OR audio cassettes can be mailed to me and I will choose individuals for training.

- Criteria for individuals to be selected for training include:

- * Concentration
- * Eye for details
- * Vocabulary
- * Objectivity
- * Sense of timing

TRAINING

- Three days of formal training

- A classroom-type space and 1/2 inch VCR and television monitor and blackboard or easel with writing pad and markers will be needed for all training sessions. Access to xeroxing would be helpful.

- Each day involves four sessions: #1 -- 9:00 am - 10:30 am; #2 -- 10:45 am - 12:30 pm; Lunch - 12:30 pm - 1:30 pm; #3 -- 1:30 pm - 3:00 pm; #4 -- 3:15 pm - 4:30 pm (Schedule can be modified as needed and adjusted to accommodate a two-and-a-half day schedule)

OVER ...

OUTLINE for Audio Description Training - Page Two

DAY I

#1 - Introduction / Audio Description History and Theory / The Visually Impaired User / Audio Description Promotion

#2 - Concentration / Observation

#3 - Speech/Oral Interpretation exercises / Viewing/analysis of audio described excerpts from Native Son, Rocket to the Moon, and Blue Planet

#4 - Practicum -- Individual description sessions with selected video scenes

DAY II

#1 - Preparation for an audio description assignment / "Seeing Objectively" / Word Choice / To Script or Not To Script

#2 - Practicum -- Individual description sessions with selected video scenes

#3 - Hints and Tips: colors, directions, "stepping on lines," stage directions, character names, "sight gags," when to say nothing, etc.

#4 - Practicum -- Individual description sessions with selected video scenes

DAY III

#1 - Pre-Show Music--Program Notes / Checklist

#2 - Equipment

#3 - Practicum -- Individual description sessions with selected video scenes

#4 - Practicum -- Individual description sessions with selected video scenes / Review of AD "Job Description" / Testimonials from users around the world
Further resources/readings, contact list

Joel Snyder

8401 Barron Street
Takoma Park, MD 20912
301 431-3008
e-mail: jsnyder@artswire.org

JS/pc--ad3

W - Education & Access Division
National Endowment for the Arts
1100 Pennsylvania Avenue, NW, #703
Washington, DC 20506
202 682-5591; fax- 202 682-5612
TDD- 202 682-5496

AUDIO DESCRIPTION TRAINING
with Joel Snyder -- 301 431-3008 / 202 682-5591
jsnyder@artswire.org
<http://www.artswire.org/ad/home.html>

SELECTED RESOURCES

Books

- What's What: A Physical Glossary of the Physical World
David Fisher and Reginald Bragonier, Jr.; Hammond, Maplewood, NJ
- Who's Watching: A Profile of the Blind and Visually Impaired Audience for Television and Video
Jaclyn Packer and Corinne Kirchner; American Fdn. for the Blind
11 Penn Plaza, Suite 300, New York, NY 10001 - 212 502-7600
- The Describer's Dictionary: A Treasury of Terms & Literary Quotations
David Grambs; W. W. Norton & Co., New York, NY
- A Picture Is Worth A Thousand Words for Blind and Visually Impaired Persons Too!--An Introduction to Audiodescription
Fay Ellis; American Fdn. for the Blind (see above)
- Talking Pictures: People Talk About the Photographs That Speak to Them
Marvin Heiferman and Carole Kismaric; Chronicle Books,
San Francisco
- Sight Unseen: The Art of Active Seeing
John Schaefer; GoodYear Books/Scott Foresman, Glenview, IL
- Making Visual Art Accessible to People Who Are Blind And Visually Impaired
Art Education for the Blind, New York, NY - 212 334-3700
- Guidelines for Accessible Exhibition Design
Smithsonian Institution, Accessibility Office - 202 786-2942
- What Museum Guides Need To Know: Access for Blind and Visually Impaired Visitors
Gerda Groff with Laura Gardner; American Fnd. for the Blind
(see above)

- The Accessible Museum
American Association of Museums, Washington, DC - 202 289-1818
- Access To Art: A Museum Directory for Blind and Visually Impaired People
American Foundation for the Blind (see above)
- Sherlock Holmes: A Scandal in Bohemia
Sir Arthur Conan Doyle; Bantam Books (pp. 210-211), New York, NY
- Acting: The First Six Lessons
Richard Boleslavsky; Theatre Arts Books ("Concentration," "Observation"), New York, NY
- Molly Sweeney
Brian Friel; Dramatists Play Service, New York, NY
- An Anthropologist On Mars
Dr. Oliver Sacks; Knopf ("The Case of the Colorblind Painter," "To See and Not See"), New York, NY
- You Don't Have To Be Blind To See
Jim Stovall; Thomas A. Nelson, Inc., Nashville, TN

Other Publications / Written Materials

- Audio Description: The Visual Made Aural
Joel Snyder; National Endowment for the Arts - 202 682-5591
(go to <http://www.artswire.org/ad/home.html>)
- What Do You See? -- Notes on Audio Description
Tom Weatherston; Kentucky Center for the Arts, 502 562-0198
- "Descriptive Film Notes"
Museum of Fine Arts, Boston, 617 369-3299
- "What Do You Do When You Meet Someone Who Can't See"
Lighthouse International, New York, NY, 212 821-9200

- "A Guide for Sighted People ... When With Blind or Visually Impaired Persons"; The Jewish Guild for the Blind, New York, NY, 212 769-6200
- "Conference Summary: The First Annual International Conference on Audio Description" (June 1995) -- National Endowment for the Arts 202 682-5591

Videos

- "Disability Awareness" -- Idea Bank, 800 621-1136
- "Live Theatre for the Visually Impaired" -- San Jose Civic Light Opera (American Musical Theater of San Jose, 408 453-7108)
- "Theater Without Limits" -- Very Special Arts, Maine, 207 761-3861
- "State of the Arts--Access Now!" -- New Jersey Public Television, 973 643-6800
- "Everyone's Welcome: Universal Access in Museums" -- American Association of Museums (see above)
- Proof (Australian commercial film--available at most Blockbuster Video stores)

Media Contacts

- WGBH Educational Fdn., Boston, MA -- "Descriptive Video Services" 617 492-2777
- Narrative Television Network, Tulsa, OK, 918 627-1000
- Retinitis Pigmentosa Int'l, Woodland Hills, CA -- "TheatreVision" 818 992-0500

Equipment

- Williams Sound, Eden Prairie, MN, 800 843-3544
- Phonic Ear, Petaluma, CA, 800 227-0735
- Telex, Minneapolis, MN, 612 887-5550
- Martel Electronics, Placentia, CA, 714 572-0100

Other Materials

- Posters of Visual Disorders, Allergan Pharmaceuticals, Irvine, CA 714 246-4500
- "A World Perspective on the Blind" (poster), Library of Congress Division of the Blind and Physically Handicapped, 202 707-5100
- "A Photographic Essay on Partial Sight" (poster), Lighthouse Int'l (see above)

Audio Description Associates — Principals

Joel Snyder, a program officer at the National Endowment for the Arts for over 17 years, and a member of Actors' Equity Association, the American Federation of TV and Radio Artists, and the Screen Actors Guild, was one of the nation's first "audio describers." For almost twenty years, Joel's abilities as a describer and narrator have made dozens of live theater productions accessible to visually impaired audience members; in media, Joel has used the same technique to enhance PBS' American Playhouse productions, feature films, the IMAX film "Blue Planet," at the Air and Space Museum, as well as museum/visual art exhibitions throughout the United States. He created the Audio Description web site on the Internet and is the author of the audio described tours of the "Exploring Marine Ecosystems" and the "Rotunda" exhibits at the Smithsonian Institution's National Museum of Natural History. He trained docents in audio description techniques at New York's Metropolitan Museum of Art and the Smithsonian's National Museum of American History and Sackler/Freer Galleries. He has trained audio describers for live theater in over a dozen states and has introduced description techniques in Israel and Romania; he conducted audio description workshops in Prague, the Czech Republic and St. Petersburg, Russia. He was the founding Chair of the Steering Committee for the newly-formed service organization Audio Description International.

Teddy Primack has been an audio describer and reader for the blind and visually impaired for the past fifteen years. He first met Joel Snyder in 1986 at the Kennedy Center, where both were doing theatrical narration for The Washington Ear. He has described plays at Arena Stage; the National Theatre; the Kennedy Center's Theatre Lab, Terrace Theatre, Millennium Stage, and Opera House; and the Shakespeare Theatre in Washington, D.C.; and Theatre IV in Richmond, Virginia, for an audience of the national convention of the American Council on the Blind. After leaving the Ear in 1990, he has worked as an independent audio describer for the 50th Anniversary Meeting of the President's Commission on the Employment of People with Disabilities; the NEA-sponsored Conference on Employment of People with Disabilities in the Arts (describing dance, stage performances, film, and slide-shows on art; and has been the regular describer of both of VSA Arts yearly Playwrights Competition and International Gala Awards Concert, and the Paradigm Theatre's inclusive annual dramatic productions. He also officially records long documents of pending legislation for blind panelists and other interested parties on behalf of the Architectural and Transportation Barriers Control Board (Access Board), the federal agency which oversees the Americans with Disabilities Act.

THE HISTORY OF THE UNITED STATES

The history of the United States is a story of growth and change. It begins with the first settlers, who came to the continent in search of a new life. They found a land of opportunity, but also of conflict. The early years were marked by the struggle for independence from Britain, a struggle that was fought on many fronts, both in the field and in the courts. The war was a turning point in the nation's history, for it established the United States as a sovereign nation, free to determine its own destiny. In the years that followed, the country grew in size and power, and its people began to shape a new identity for themselves. The story of the United States is a story of the triumph of the human spirit over adversity, and of the power of unity to achieve great things.

The story of the United States is a story of the triumph of the human spirit over adversity, and of the power of unity to achieve great things. It is a story of the struggles and triumphs of a young nation, of the challenges it has faced and the achievements it has accomplished. The story is one of hope and optimism, of the belief that a better future is possible for all. It is a story that inspires and motivates, that reminds us of the power of the human spirit to overcome all obstacles. The story of the United States is a story that belongs to all of us, and it is a story that we should all be proud to share.

Partial List of Clients

Organizations for which Audio Description Associates principals have provided Audio Description services

Theater

1981-2000--Provided audio description for over 200 productions in the seasons of the:

John F. Kennedy Center, Wash., DC
Ford's Theater, Washington, DC
Arena Stage/Kreeger Theater, Wash., DC
National Theater, Washington, DC
Carter Barron, Washington, DC
Wilma Theater, Philadelphia

Media

"And A Star To Steer Her By" for the National Air & Space Museum's Einstein Planetarium, Smithsonian Institution
For PBS/WGBH American Playhouse:
 "Native Son"
 "Rocket To The Moon"
 "Diaries of Adam & Eve"
"Blue Planet" for IMAX Films/Smithsonian Institution Air & Space Museum
"Educating Peter" for Home Box Office / Department of Education
"What Of Tomorrow?" for National Video Communications, Inc.
"Barrier-Free Construction" for Montgomery County, MD
"Arts In America" for National Endowment for the Arts
"Storm Reading" for Access Theater, Santa Barbara, CA
"Talking Signs" for Talking Signs, Inc., Baton Rouge, LA
"No Limits: The Power of Art," VSArts, Washington, DC

Museums

Smithsonian Institution, Washington, DC
-National Air and Space Museum / Einstein Planetarium
-National Museum of Natural History
-National Museum of American History
-Sackler-Freer Gallery

-Cooper-Hewitt Museum of Design (NYC)
-National Museum of the American Indian (NYC)
Museum of Science, Boston, MA
Metropolitan Museum of Art, NYC
Chicago Botanic Garden--Buehler Enabling Garden
United States Memorial Holocaust Museum

International

Sibiu Int'l Theater Festival, Sibiu, Romania
Avalon Productions, Sofia, Bulgaria
"Explorations of Creativity" Conference — St. Petersburg, Russia
 Prague, Czech Republic
Audio Description Asso., London, England
Finnish Federation for the Visually Impaired, Helsinki, Finland
Ben Gurion University, Be'er Sheba, Israel

AD Training Sessions / Workshops

President's Committee on Employment of People with Disabilities
Kentucky Center for the Arts, Louisville, KY
Illinois Arts Council
University of Illinois/Krannert Center for the Performing Arts
University of Pennsylvania/Annenberg Ctr.
Diamond Head Theater, Honolulu, HI
AudioVision, San Francisco, CA
MTD Enterprises, San Jose, CA
Remains Theater, Chicago, IL
University of Michigan, Ann Arbor, MI
Association of Community Arts Agencies of Kansas
Oklahoma Arts Council
Access Carolina Theaters, Charleston, SC
Oregon Commission f/t Blind, Portland, OR
Festival Eyes, State College, PA

AD Training Sessions / Workshops

(continued)

Theater Development Fund and Hospital
Audiences, Inc., NYC
Association of Performing Arts
Presenters, NYC
Western Alliance of Arts Administrators,
San Diego, CA and Seattle, WA
Southern Arts Federation, Atlanta, GA
Mid Atlantic Arts Foundation, Baltimore, MD
Northeast Perf. Arts Conf., Hyannis, MA,
Mid-America Arts Alliance Accessibility
Conference, Overland Park, KS
National Park Service at facilities in
Martinsville, IN, Orlando, FL, and
Williamsburg, VA
Mill Mountain Theater, Roanoke, VA
Society for Disability Studies, Washington,
DC Conference
Montgomery College Visual Art Classes,
Takoma Park, MD
National Museum of Women in the Arts,
Washington, DC
Southwest Arts Conference, Phoenix, AZ
Arts Access of Wake County, Durham, NC

For the National Endowment for the Arts —
Coordinated the First Annual
International Conference on Audio
Description held in Washington, DC at
the John F. Kennedy Center for the
Performing Arts.

Publications

"Audio Description: Seeing Theater
Through Your Ears," National
Endowment for the Arts Arts Review (Fall
1986), reprinted in the Association of
Performing Arts Presenters Bulletin (April
1987)

"Audio Description: The Visual Made
Aural," National Endowment
for the Arts "arts.community.3" (June
1996--published on the Arts
Endowment's Internet/World Wide Web
site)

"Audio Description for the Visually
Impaired," Theatre Communications
Group Centerpiece (October 1998)

Creator of the Audio Description Home
Page on the
Internet/World Wide Web --

<http://www.artswire.org/Artswire/ad/home.html>

